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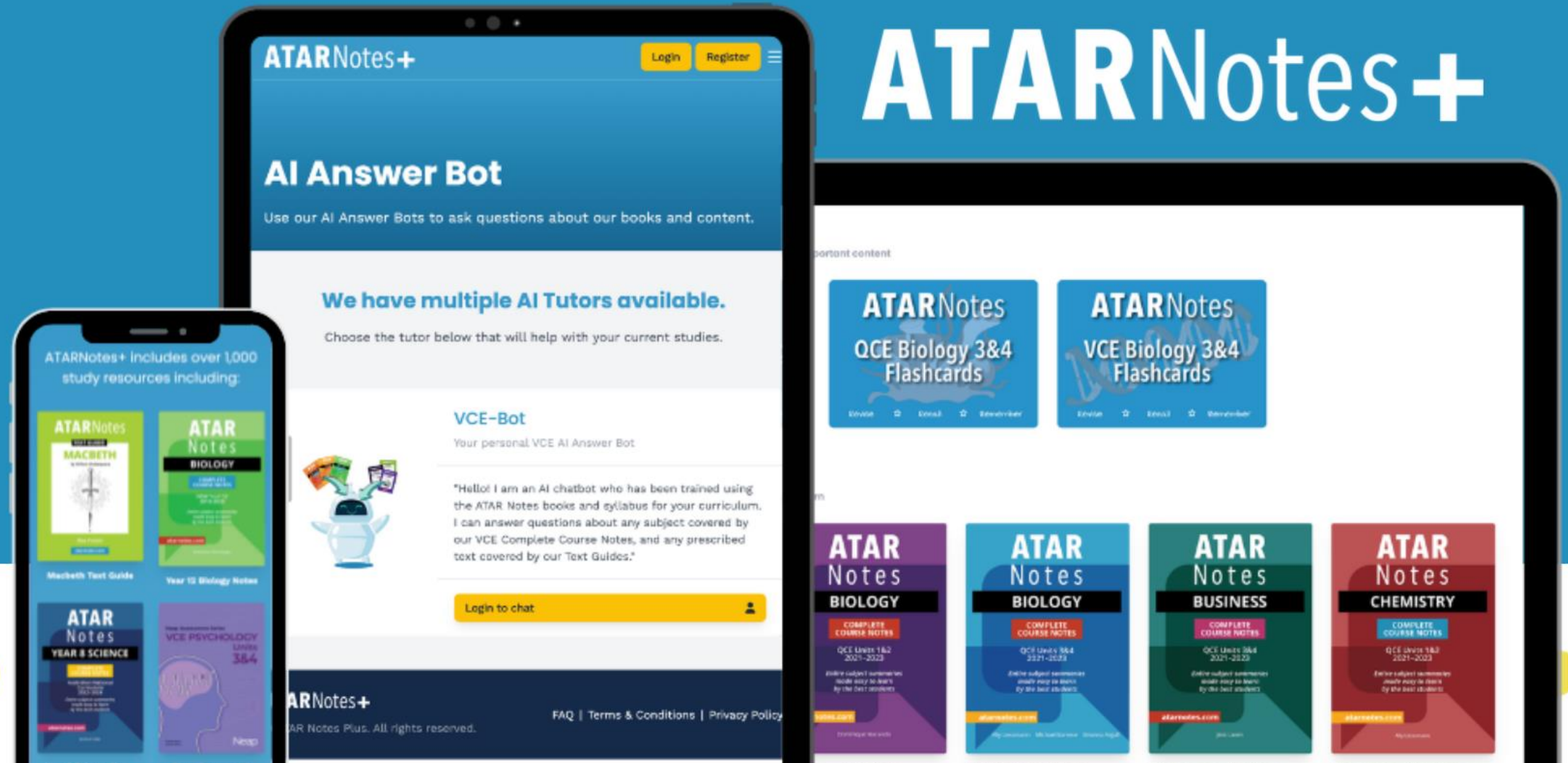
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English 1&2

ATARNotes January Lecture Series

Presented by:
Sunny Norkute

Hi, I'm Sunny!

- Graduated in 2021 with an ATAR of 96.70
- Received a study score of 47 in Legal Studies
- Received 40+ study scores in English, Literature, English Language, Further Maths, Psychology
- Currently studying a Bachelor of Paramedicine at Monash University

The three sections of the exam

Section A: Reading and Responding

- Based on one of the texts you study (“List A”)
- The whole essay should be exclusively about that text!
 - no comparison, no external sources, minimal background info
- Respond to a choice of prompts (choice of two) and construct a contention/interpretation

Section B: Crafting Texts

- Used to be a Comparative Response/Essay on the previous study design
- Keep an eye out on the VCAA English page to see what the task will look like when they release a Sample Exam (probably early this year!)

Section C: Analysing Argument

- Discuss how written and visual material contributes to an author’s argument and attempts to persuade readers
- Compare different author’s arguments and language choices



1. Knowledge and understanding of text

- Have you read the text?
- Do you have unique evidence to prove it?

2. Exploration of a text's ideas and issues

- Do you understand the author's views, values and intent in depth?
- Do you understand the thematic concerns, dilemmas and general zeitgeist of the text in depth?

3. Development of coherent analysis in response to topic

- Is your writing answering the prompt's primary message?

4. Control and effectiveness of language

- Does your writing flow and make sense?
- Is your writing imbued with strong vocabulary and metalanguage?

1. Knowledge and understanding of argument

- Do you understand the contentions?
- Do you understand the arguments/ points of view

2. Analysis of language and visual features

- Can you closely identify and analyse language and visual features?
- Can you link language to an author's purpose in a systematic way?

3. Control and effectiveness of language

- Does your writing flow and make sense?
- Is your writing imbued with strong vocabulary and metalanguage?

Make sure you are planning!

•It can be tempting to skip planning before you write your essay, in order to save time. But...

•**Planning makes a world of difference!** It allows you to collect your thoughts and ensures that, from the outset of your piece, you have a strong line of argument.

Here is a sample plan →

Contention: Although Mary Shelley considers the moral and ethical implications of scientific advancement, the enlightenment of the creature implies that such curiosity is innate to mankind, and thus inextricable from the human condition.

BP1: It is in the nuanced references in Walton's letters that *Frankenstein* is understood as a cautionary tale, as the allusions to Coleridge's poem align both Walton and Frankenstein to the ambitious and hubristic Mariner.

- *Rime of the Ancient Mariner*: "at the land of mist and snow... [he] shall kill no albatross"
- "Polar God's" → "Dash the cup of ambition.."

BP2: Shelley cautions against narcissistic motivations for the acquirement of knowledge, and explores the consequences of the usurpation of God on both the creation and the natural order.

- Self identification of "madness"
- *Paradise Lost*
- "Hideous progeny"

BP3: The inability of Frankenstein to assume the entirety of the nurturing maternal responsibility resulted in a "wretched" and "accursed" offspring, reaffirms Shelley's text as cautioning against the dangers of usurping women.

- Fire imagery
- "Care of a mother"

- **Metalanguage ≠ technique identification** (e.g. alliteration, inclusive language, rhetorical questions, use of statistics, etc.)
- Metalanguage =
 - **Verbs:** to describe what the author is doing
(e.g. augments, vilifies, disparages, lauds, extols)
 - **Adverbs:** to describe tone
(e.g. emphatically, bitterly, sarcastically, optimistically)
 - **Adjectives:** to describe the language being used
(e.g. pejorative, superlative, equivocal, circuitous, facetious)
 - **Nouns:** to describe the words being used
(e.g. question, description, list, attack, refutation, quote)

Evidence and analysis

- Evidence and analysis must be **intertwined**
- Never have evidence without analysing it
- Never have discussion without supporting it with evidence, i.e. **quotes!!**
- Avoid summarising/ retelling the story by using **nominalisation**. This helps with your discussion of authorial intent, too!
 - *Turn a verb into a noun. The text is therefore no longer describing actions, but it is focused on the object/concept/effect (in this case).*

Just change your intent *verbs* to *nouns*!
i.e. 'depicts' to 'depiction'
'portrays' to 'portrayal'
'suggests' to 'suggestion'

Compare: The playwright **depicts** Bob walking down the street through “the movement of his feet – one in front of the other”.  **evidence**

To: The playwright's **depiction** of Bob walking down the street through “the movement of his feet – one in front of the other” **implies that** [...]

 **evidence**

 **and analysis**

Nominalisation

Why?

It **forces** you to analyse and therefore **prevents** summarising/ re-telling the story.

Compare: The character experiences a plethora of emotions as she walks down the neighbourhood she grew up in. → *retelling the story*

To: The character's experience of a plethora of emotions as she walks down the neighbourhood *reflects the conflicting events of her childhood.*

Intent verbs (~~show~~)

- Indicates
- Demonstrates
- Suggests
- Reveals
- Highlights
- Implies
- Underscores
- Portrays
- Manifests
- Celebrates
- Depicts
- Alludes
- Extols
- Undermines
- Illustrates
- Elucidates
- Critique
- Symbolises
- Espouses

- Verbs express what is happening in a sentence.
- MODAL verbs give the reader information about the degree of obligation or certainty involved in an action.

High modality shows a high degree of certainty, obligation, probability, importance, frequency, extent, intensity, confidence, and emphasis.

High modality	Medium modality	Low modality
must	will	may
mustn't	won't	might
ought to	should	mightn't
shall	shouldn't	could
shan't	can	couldn't
has to	can't	would
have to	need to	wouldn't



THE BASICS

Three step process

Three stages

What - **How** - **Why**

- **What** language is the author using?
- **How** does it position the audience?
- **Why** does it support the author's argument?



Three step process

Three stages

What - **How** - **Why**

- **what** language/device/technique is the author using?
- **how** does it position the audience?
- **why** does it support the author's argument?

What – How – Why

PLT = the “what”

Key question to answer: **What** is the author doing?

- **What** language is being used? **You must QUOTE**

*The author makes use of overtly negative language such as “**terrible human being**” to establish Chris Brown in an unfavorable light.*

*By describing his actions as “**brawling**” with a “**crew**”, the author employs language reminiscent of gang violence and brutal street fights.*

*The author employs language that plays to the idea of naivety and youthfulness, through describing Brown as a “**stupid 19 year old kid**”.*

What – **How** – Why

Key question to answer: **How** is the audience positioned?

- Remember, it is the **intended effect**, not the actual effect.

*Thus, the author **invites readers** to consider how their support of Brown might endorse his harmful behavior.*

*... through which the author seeks to **engender a sense of fear amongst her readership**, of the misogynistic behavior that Brown could inflict in Australia.*

*...which **seeks to marginalise readers** against her proposition by way of implying they fail to uphold the principles of gender equality.*

DON'T SAY...	INSTEAD...
This makes the reader feel afraid.	This is intended to make readers feel afraid.
Thus, the reader will feel afraid.	The author encourages the audience to feel afraid.
This could perhaps make readers afraid.	... which is designed to elicit fear within readers.
Readers may feel afraid.	... which positions readers to feel afraid.

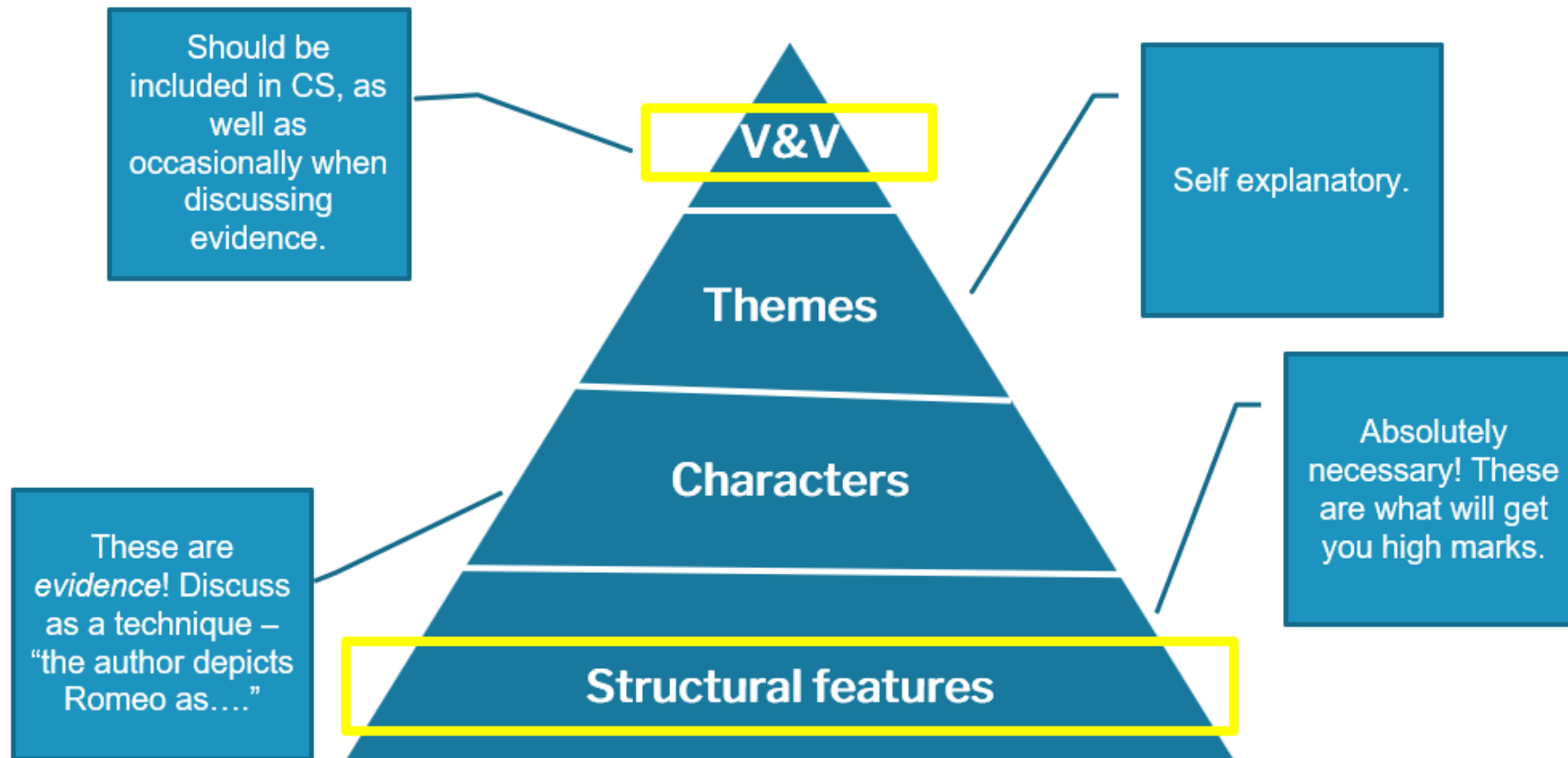
What – How – **Why**

Key question to answer: **Why** does this support the author's argument?

As such, the author creates a comprehensively negative image of Brown, furthering the idea that he should not be allowed into Australia.

Thus the author seeks to inspire a unity amongst her readers to ensure they all criticize how celebrities get a 'free pass' when it comes to misdemeanours.

Consequently the author seeks to reduce the importance of Brown and other celebrities in the context of the entire "music scene".



Look for text-specific structural features!

- **Films:** mis-en-scene, costume, lighting, sound (diegetic and non-diegetic)
- **Poetry/ Novels:** literary devices (e.g. metaphors, allusions, irony, oxymorons, imagery, foreshadowing, rhyme, enjambment)
- **Plays:** stage directions, chorus, props, lighting, sound

“In the play Medea, the crucial conflict is between reason and passion.”

- “She is described as “**not a woman, but a lioness**, with the nature more savage than a Tuscan Scylla’s”, **conveying her dehumanisation** as a result of her actions.”
- **Animal imagery** is also employed when the Nurse sees her “**glaring at them like a bull.**”
- All the animals used to describe her are unpredictably dangerous and aggressive **paralleling Medea’s own savage temperament.**

Authorial intent gets the ‘A’s

What is Authorial Intent?

- The author’s intention behind their words
- What message they are trying to convey
- Endorsing/condoning/idolising...

For Example (in general)

1. **Structural feature:** “a metaphor”
2. **Analysis:** discuss what the metaphor represents
3. **Authorial intent:** what is the author’s message in utilising that metaphor to represent that idea?

Example from an English text:

Quote: description of the reflections of the Palast der Republik as “bent and brown”

Analysis: the intriguing nature of the description and linking it to the Palast’s history in East Germany

Authorial intent: Through this, the **author is suggesting that** even after their demise, the Stasi are still bending facts and fabricating fictions in order to seek control over East Germans.

Author: “I chose the colour of the curtains randomly there is no deeper meaning”

English teacher:



If you're looking to score highly...

- Address **all four elements**: views and values, themes, characters, structural features
- Quote often
- Integrate and blend **quotes** *into* your sentences
- Focus on **structural features**, rather than characters and the plot of the text
- **Authorial intent**
- **Don't** memorise essays
- **Answer** the prompt; do not deviate from the core of the prompt
- Explore the **complexity** of the prompt; do not be too one-sided
- Centre your arguments on **ideas**, rather than characters or examples

Differentiating yourself!

- Don't *just* use dialogue, the plot, characters, etc. as evidence, focus on the structural features!
- Connect everything to how the author deliberately chooses to portray it
 - **Everything is a construct!!!**
 - **Not ‘Character A is ugly’**
 - **but rather, ‘The Author portrays Character A as an ugly being in order to...’**



Look at how the author describes the character

- What does this hint at/imply?
- What does this tell us about the character?
- How does this make us feel about the character?
- Are we made to endorse or condemn them?



From *Harry Potter and the Sorcerer's Stone* by J. K. Rowling

e.g. He was a big, beefy man with hardly any neck, although he did have a very large mustache. Mrs. Dursley was thin and blonde and had nearly twice the usual amount of neck, which came in very useful as she spent so much of her time craning over garden fences, spying on the neighbors.

e.g. A giant of a man was standing in the doorway. His face was almost completely hidden by a long, shaggy mane of hair and a wild, tangled beard, but you could make out his eyes, glinting like black beetles under all the hair.

From now on until the rest of your VCE English life...

Characters are **not** people. Characters are **constructs**.

i.e. Not: “Victor does not want to do this”

But rather: “Shelley depicts Victor as unwilling to do this”

The **author** is **creating** a character.

Therefore...

Make occasional references to **the way the author portrays** them.

Link Character to Theme or V&V.

Character prompts

- Focus your arguments on the **broader** ideas
- Rather than having ‘one character per paragraph’

‘The characters in I for Isobel have suppressed their emotions.’ Do you agree?

Don’t write:

- BP 1: [Character 1] successfully suppresses their emotions
- BP 2: [Character 2] also suppresses their emotions
- BP 3: However, [Character 3] has not suppressed their emotions

Instead focus on the broader ideas:

- BP 1: The characters find it **difficult** to suppress their emotions because their past experiences have wounded them beyond repair
- BP 2: Different **approaches** characters take to triumph over their emotions
- BP 3: Many characters are able to suppress their emotions to different **extents**, though none actually 100% succeed



SECTION A

Reading and Responding (Text Response)

What's it about?

- analytical essay on **one** chosen text, choice from two prompts
- can choose **either** one of your Unit 3 texts
- worth $\frac{1}{3}$ of exam marks
- your essay is marked by two assessors who both give it a mark out of 10.

5 Fun Steps!

1. Determine the category
2. Annotate
3. Rephrase prompt
4. Core and implications
5. Now **question it!**

Character-based prompts

- mention character's name or group of characters
- “the characters” or “the figures”

Thematic prompts

- mention name of the theme
- “the text is about...”

Views and values prompts

- the author's message
- the audience's interpretation

Structural prompts

- mention of structural features
- begins with “How...”
- words: create, convey, establish

PARAGRAPH 1: DEFINE the key words in the prompt and provide examples for them

PARAGRAPH 2: Explore the CAUSES for the prompt's statement and how these are seen in the text

PARAGRAPH 3: Discuss the CONSEQUENCES of what the prompt suggests and the significance of these

OR

PARAGRAPH 1: CAUSE of conflict in text

PARAGRAPH 2: Explore the RESPONSE for the prompt's statement and how these are seen in the text

PARAGRAPH 3: Discuss the EFFECT of what the prompt suggests/conflict and the significance of these

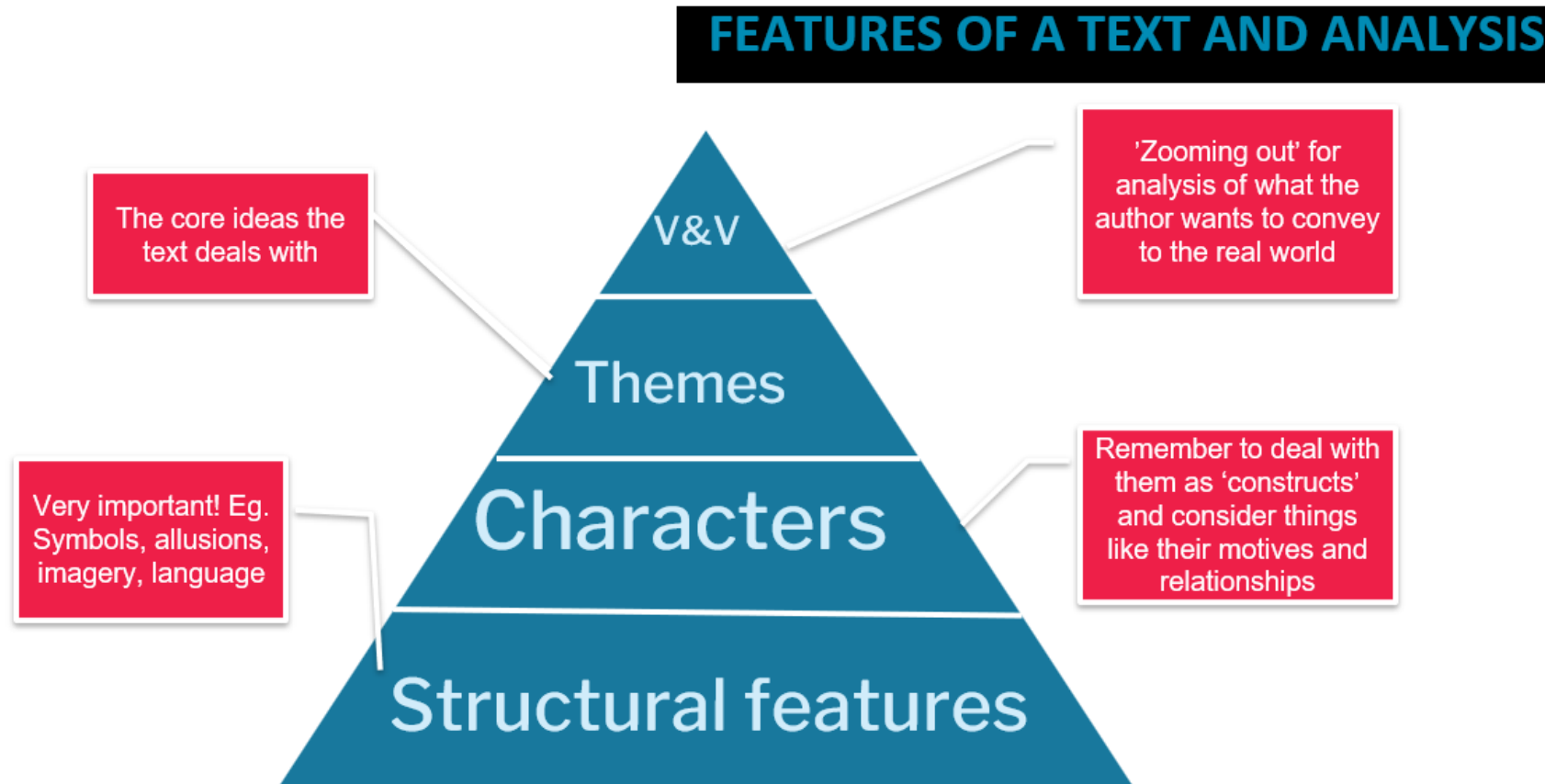
PARAGRAPH 1: DEFINE the key words in the prompt and provide examples for them

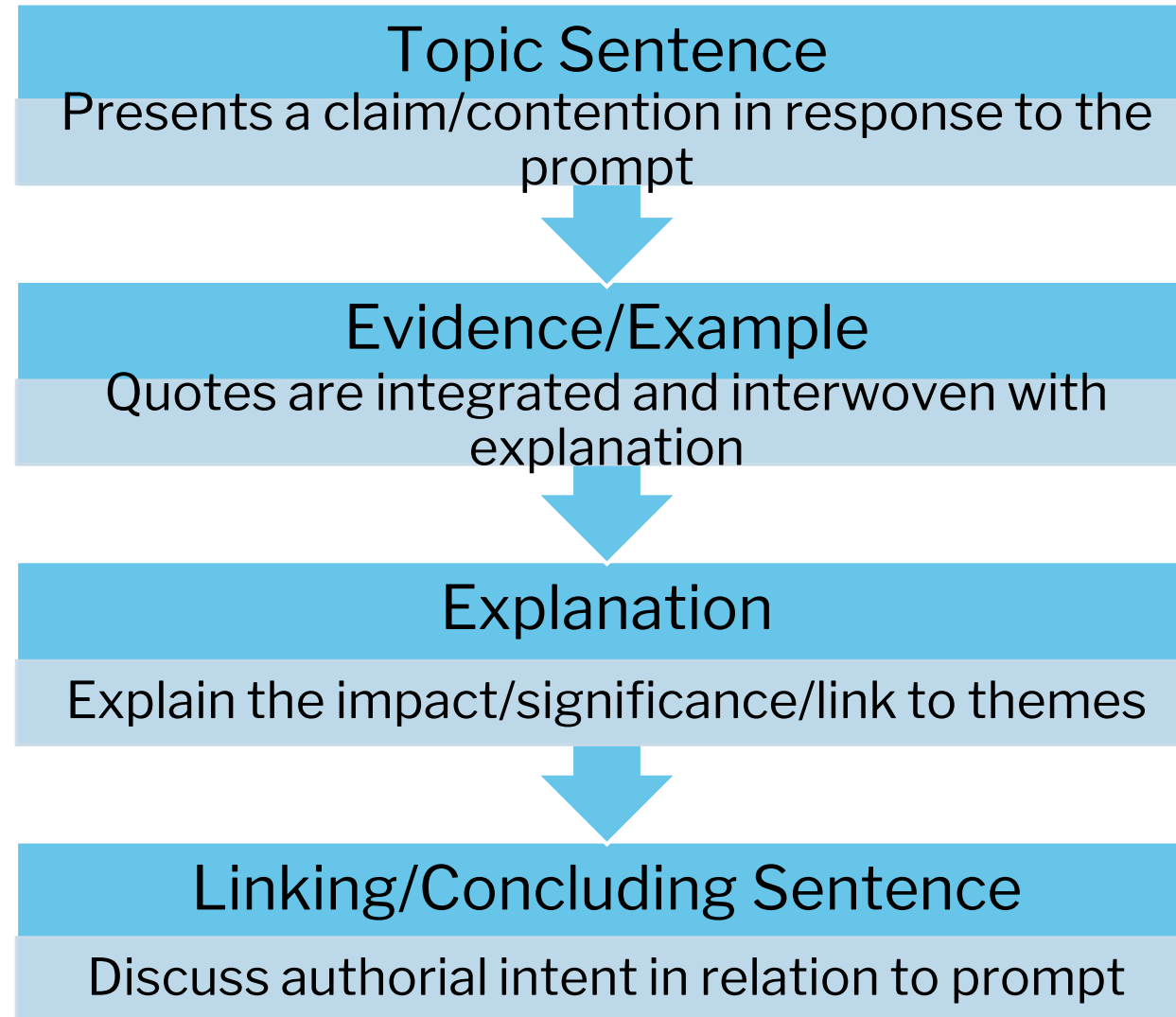
PARAGRAPH 2: Explore the CAUSES for the prompt's statement and how these are seen in the text

PARAGRAPH 3: Discuss the CONSEQUENCES of what the prompt suggests and the significance of these

e.g. Friendship is more important than magic in Harry Potter. To what extent do you agree?

1. Define 'friendship' and 'magic' – where do we see these in the text? What different kinds of friendship and magic are there?
2. What causes friendship, and what causes magic?
3. What are the consequences of friendship, and what are the consequences of magic?





Introductions:

No set structure but.....

1. “Context” sentence introducing the text
2. Contention
3. Outline the arguments/B.P.

Context Sentence

- Stops you from getting ‘stuck’ in starting your essay

Set against the backdrop of rampant industrialism, Charles Dickens’ classic novella, A Christmas Carol endorses the notion of the value of life.

- Don’t have to start it in a conventional way:

Emily Bronte casts her characters into a claustrophobic, and isolated expanse where they are left to express their true nature and act out their innermost desires.

Have FUN, and get CREATIVE here!



INTRODUCTION:

- **TOPIC SENTENCE**

- DO NOT mention genres of the text UNLESS you will be discussing it.
- DO NOT mention anything about author's history (nothing outside of the text).
- Mentioning something about the text and the world of the text
 - *Mary Shelley challenges the “bounds of reverie” in her novel Frankenstein, as she describes ‘Frankenstein’ (the book) as a hideous progeny in the text’s preface, signalling the significance of creation in the novel.*

- **2-3 signpost sentences** (which are essentially our contention and summary of our topic sentences. These are our arguments).
- **Views and values** connection in final sentence
 - In this way, Shelley suggests that....

Topic sentences = your sub-arguments

- must coincide with outline of arguments in introduction
- Do not copy word for word from introduction - Reword it!
- Make sure they are **relevant** to your prompt

General rules:

- no quotes
- No specific evidence e.g. symbols, plot, try avoiding character names too
- **TS is an ARGUMENT, not just a statement**

Remember: An argument is something that can be proved in the rest of your paragraph

Tip – If the assessor can respond to your TS with ‘ok, tell me how?’, you’re on the right track



Body Paragraphs

Topic sentences vs concluding sentences

T.S. 'This is a key idea'.

C.S. 'This is what the author says about this idea.'

T.S. 'Although some characters seek to overcome their social disadvantages, many of them struggle to improve their lives in the face of prejudice.'

C.S. 'Thus the text reveals the perilous and often emotionally taxing journey the characters must undertake before being able to triumph over society's expectations.'

Remember: This is an opportunity to discuss authorial intent and views and values so ensure you make the most of it

BODY PARAGRAPH

- **TOPIC SENTENCE** (never mention characters here)
- Sub argument 1
 - Evidence and analysis
- Sub argument 2
 - Evidence and analysis
- **Views and values** linking sentence back to topic
 - AVOID mentioning a character in the last half of the sentence
 - Therefore Hitchcock ultimately suggests that women are restricted by the social mores (ROLES) of the time, in his presentation of women who die when they don't conform.
 - *The warmth and compassion of women is reflected in the Creature, as Shelley suggest that, when unsullied (not ruined) by men, humans are intrinsically compassionate and altruistic - the 'best' qualities of mankind.*
 - *In this way, the Creature's treatment highlights society's ignorance and immorality in favouring appearance over compassion.*

CONCLUSION

- FIRST SENTENCE similar(ish) to the first sentence of essay that summarises topic/idea of the essay
 - *Shelley explores the complexity of human morality in Frankenstein, and it is through the Creature that Shelley considers they may possess both “good” and “evil”.*
- Spend 1-2 sentences quickly summarising (nothing new in this)
- Links back to views and values
 - *Therefore, Shelley **ultimately** suggests that...*
 - *Therefore, both authors present the rigid ideology as being insular and yielding the potential to diminish communities.*
 - What is the author saying about the REAL WORLD? What do they endorse (agree with and suggest), and what do they CONDEMN (or criticise)? What do they say about the human condition (just the quality of being human in a community/in a society)? What is their message?

Devices and techniques used by the author to convey meaning in their text.

Always aim for **text specific structural features**:

- **Films:** mis-en-scene, costume, lighting, sound (diegetic and non-diegetic)
- **Poetry/ Novels:** literary devices (e.g. metaphors, allusions, irony, oxymorons, imagery, foreshadowing, rhyme, enjambment)
- **Plays:** stage directions, chorus, props, lighting, sound

- **Summarise** – rephrase evidence from the text in our own words
- **Analyse** – interpret evidence and reveal its significance

SUMMARY:

Though Juliet beseeches Romeo to “be some other name”, he is reluctant to abandon the reputable name of Montague.

ANALYSIS:

Juliet reveals she is willing to “no longer be a Capulet” if Romeo “wilt not... deny [his] father and refuse [his] name”, *thus demonstrating that her strength and boldness surpasses his.*

Avoid retelling the story by having evidence and analysis in the same sentence.

Funder meets Miriam and when she does, she calls her “cartoon boy”. In doing so, she is showing that Miriam seems unrealistic and unbelievable, yet she is a very real human. Moreover, Miriam is “hold[ing] a single rose in front of her body”. Ultimately, the author contrasts the strangely fictional characteristics to the idea that Miriam is a very real person.

‘Show’ is too general

Can this be said in a more concise way?

Ok.... So what?

Where is the analysis?

When first meeting Miriam, Funder likens her to a “cartoon boy”, highlighting the unrealistic and unbelievable nature of a very human, and real character. Miriam “hold[ing] a single rose in front of her body” symbolises the thorned nature of her traumatic past as well as her tragic love for her late husband. Ultimately, Funder’s portrayal of Miriam’s fictional characteristics is metonymic for the true suffering of a real human being under the hands of a purportedly fictitious system.

Mid-range essays will:

- Start a sentence with a quote
- Include very long quotes (10+ words) without analysis
- End a sentence with a quote and then move on to a different example/idea
- Use quotes verbatim (i.e. no quote modification)
- State that a quote proves a point without explaining HOW
- Only include approx. 3 quotes per paragraph

- **AVOID ALL OF THE ABOVE!!!**

(They're not 'wrong,' but they're typical of mid-range pieces)

High-range essays will:

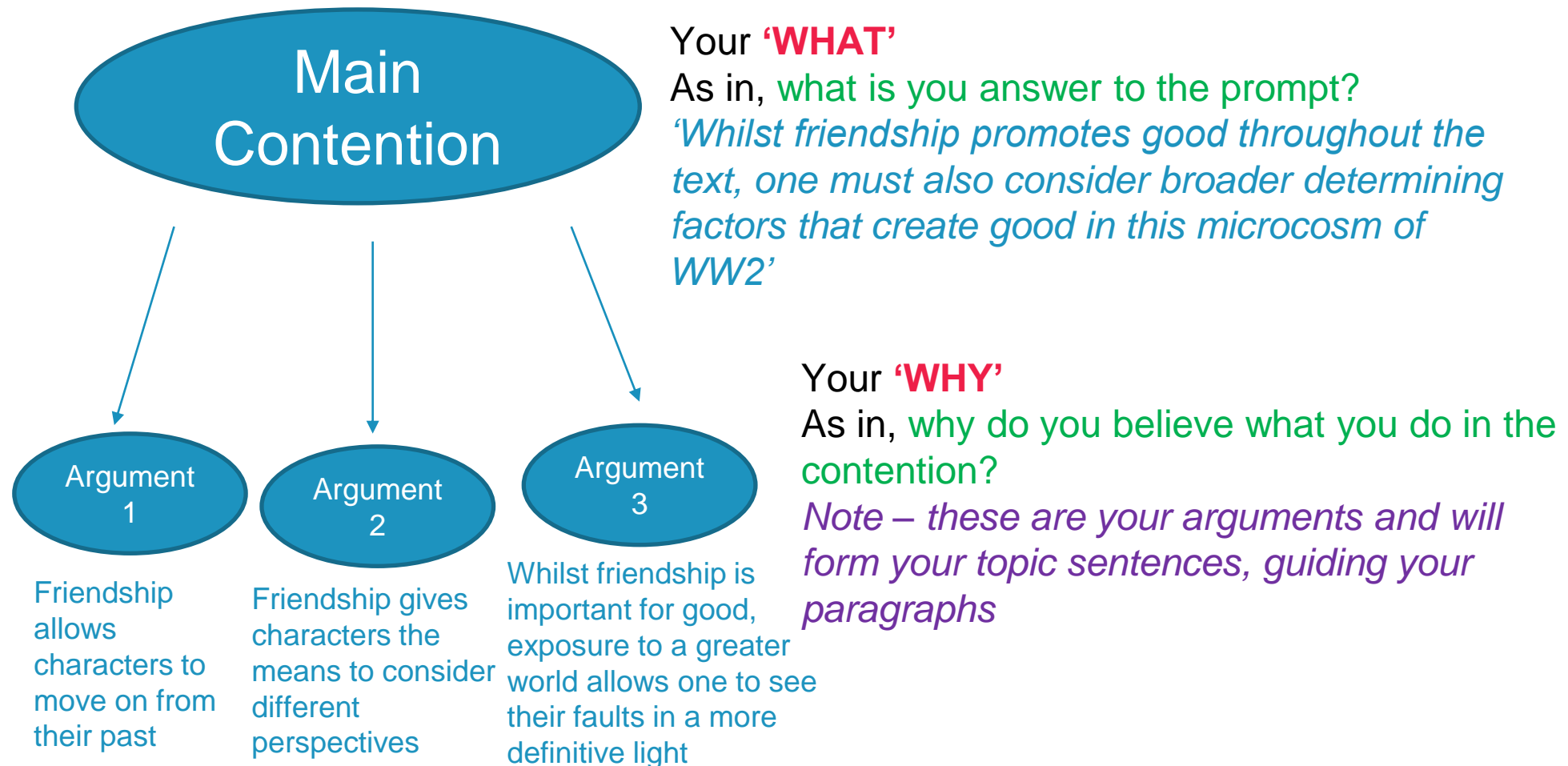
- Use short quotes (1–7 words) for precision analysis
- Can paraphrase parts of the text and only quote the *most relevant* language
- Integrate quotes and analysis in the same sentence
- Never leave a crucial quote un-analysed
- Have a mix of blended and analysed quotes
- Modify quotes using [square brackets] and ...elipses...
e.g. original quote: I want to leave and go home!
modified quote: Sally describes how she “want[ed] to... go home”
- Never misinterpret or misattribute quotes
- Pull from a variety of different characters and moments across the text
- Discuss and analyse quotes alongside structural features

- Rote learning is great and all but if your essay doesn't match the prompt then what is the point?
- Assessors can smell a memorised essay a mile away!
- Your essay **must** answer the prompt

... that doesn't just mean sprinkling the key terms every so often!

Piper, Christine, *After Darkness*

'In *After Darkness*, friendship is the primary powerful force for good'. Do you agree?



4 things to do to break down the prompt:

Highlight key terms → So you understand what needs to be discussed

- Don't leave out an important area of discussion

Turn the prompt into a question → Makes it easier to frame than a statement

- If it's a question, turn it into a statement

Answer that question → Figure out whether you agree or disagree

- Develop your **contention** based on answering this q

Play devils advocate → Question everything- *Is this theme really the central one?*

- Consider every implication/consequence of that question being true or untrue- *If this is true, then...*
- This is incredibly important!

‘Despite Atwood’s portrayal of Gilead as **soulless and destructive**, she has nevertheless succeeded in giving the reader a sense of **optimism**.’

To what extent do you agree?

‘Despite Atwood’s portrayal of Gilead as **soulless and destructive**, she has nevertheless succeeded in giving the reader a sense of **optimism**.’
To what extent do you agree?



Despite Atwood’s portrayal of Gilead as soulless and destructive, does she succeed in giving the reader a sense of optimism?

‘Despite Atwood’s portrayal of Gilead as **soulless and destructive**, she has nevertheless succeeded in giving the reader a sense of **optimism**.’

To what extent do you agree?



Does Atwood *succeed* in giving the reader optimism?

Is Gilead completely soulless?

Is this what Atwood even set out to do?

Despite Atwood’s portrayal of Gilead as soulless and destructive, does she succeed in giving the reader a sense of optimism?

What optimism is afforded?

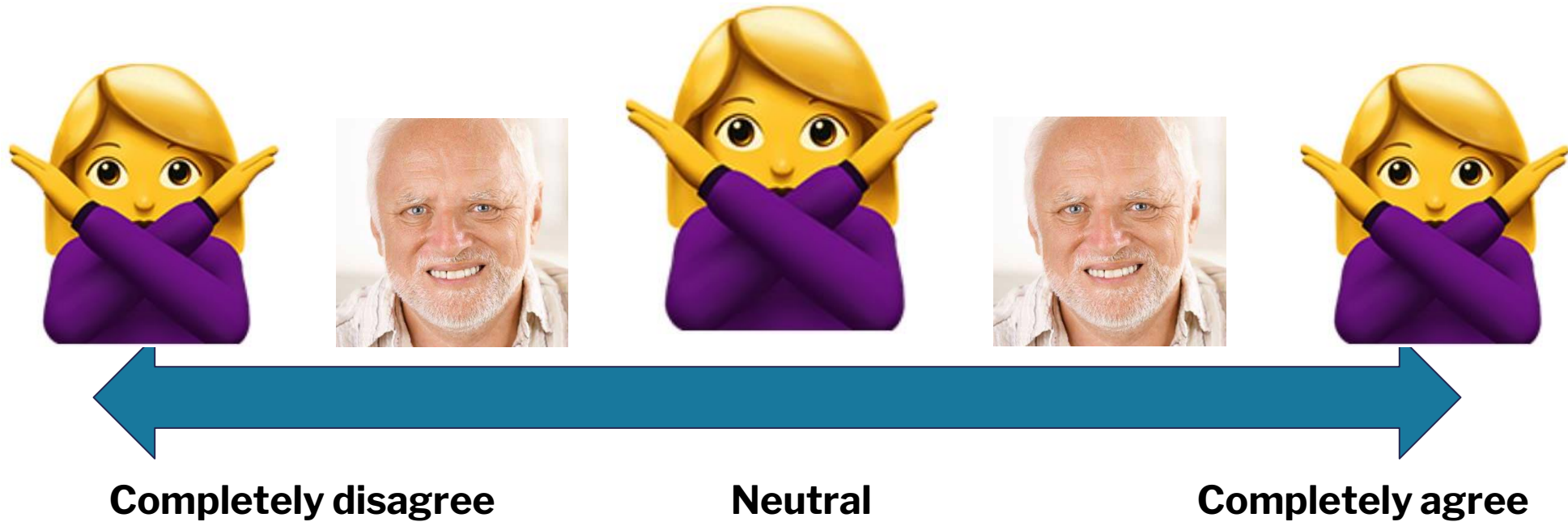
Why is there optimism?

Is the optimism due to Atwood’s portrayal of Gilead or in *spite* of it?

‘Despite Atwood’s portrayal of Gilead as **soulless and destructive**, she has nevertheless succeeded in giving the reader a sense of **optimism**.’
To what extent do you agree?

Overall contention: Atwood’s *Handmaids Tale* is a harsh admonition of regressive theocracy and patriarchal hegemony, offering a sense of optimism only its reformation.

1. Atwood celebrates the endeavor of the human spirit.
2. Yet, Atwood portrays a powerfully dismal state of humanity.
3. Ultimately, Atwood *does not* succeed in affording a sense of optimism, as she did not set out to do so. Rather, she warns of the fatality of certain socio-political values.



- Don't make the mistakes listed in the examiner's report

This seems kind of obvious and yet every year the examiner's report reads as essentially the same

- Read critical articles

Lots of the state will have read Shmoop or Spark Notes – if you want to be better you need to choose better/less obvious evidence – academic articles are a great source of ideas and can often help develop analysis of authorial intent (State Library Website)

- Develop a strong interpretation

Your response to the topic will be hard to articulate if you don't already have a clear understanding of the messages of the text – a strong interpretation naturally lends itself to hearty discussion of authorial intent which makes for a high scoring essay

- Add analysis into your quote banks

Your quotes are merely a vessel for your analysis, that's what we want to see you flex. So add analysis of each quote in your quote bank based on feedback from your teacher. This will also assist in not summarizing.

A structure you can follow:

- (1) **Answer the prompt itself (tunnel vision)**
- (2) **Consider a different perspective (However...)**
- (3) **Nuanced views and values (Ultimately...)**

Don't divide body paragraphs by characters!

–Instead, divide by ideas and how characters embody them

- **NOT:** B1-Vladek, B2- Anja, B3- Art
- **INSTEAD:** B1- Family assists in dark times, B2- Family can hinder progress/survival, B3- One cannot rely on family as a crutch but family are nevertheless a powerful support network

Don't completely agree or disagree

- Never write 3 body paragraphs completely agreeing or disagreeing!
- Shows a lack of complexity and ability to critically think and engage

Your essays will score much better if you can organise your ideas so that they build off each other rather than just listing three ideas in any order.

Idea 3 → This point can only be made because of what you've established in 1 and 2

Idea 2 → builds on idea 1

Idea 1 → builds from your contention

Contention → Is relevant throughout your whole essay, all your ideas build from this



CRAFTING

TEXT

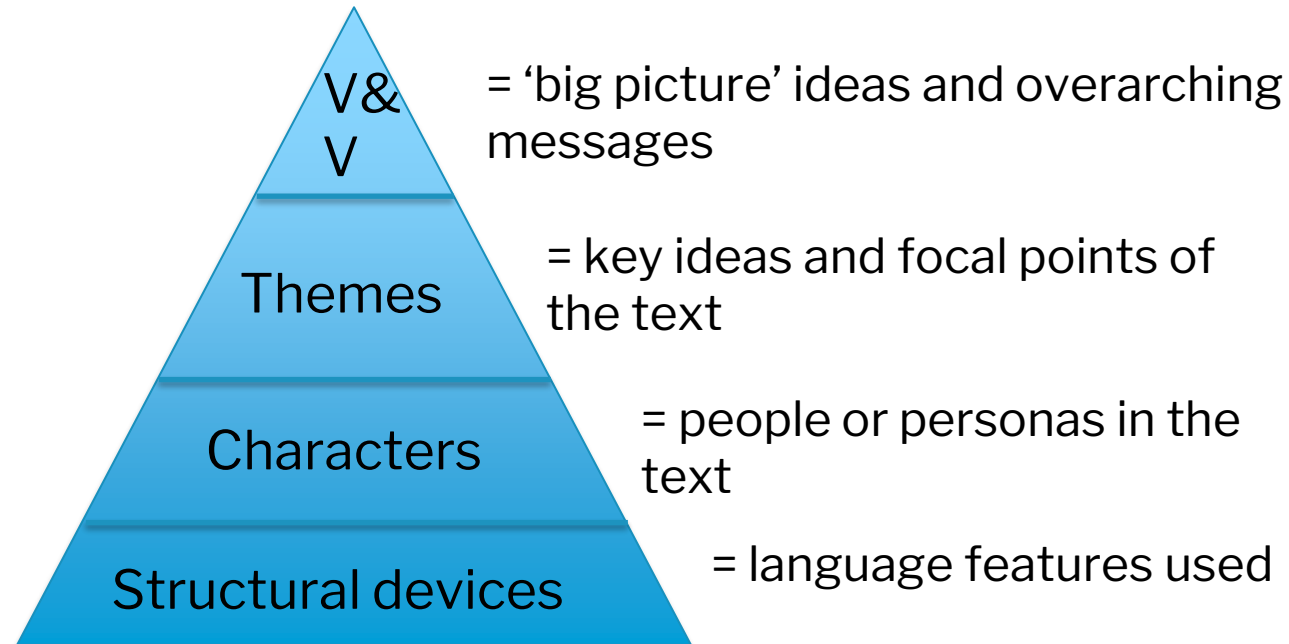
What do you need to know about this AOS?

- Your teachers/school will be choosing a ‘framework’ or a **broad idea** as the focus for this Assessment Task (similar to this year)
 - E.g. future, bravery, human connection, belonging, storytelling, surrealism
 - However, in Y12 the choice is from a specific set of frameworks and specific mentor texts.
- You will be exploring these ideas and unpacking them in **creative writing** of your choosing, drawing inspiration from how the framework was constructed in the text as well as mentor texts
 - E.g. short story, speech, play, podcast transcript, article, poem, letter, diary entry

- **Short story:** least structure, possibly the easiest, needs a few characters and dialogue, lots of flexibility here
- **Letter:** need to structure like a letter, no dialogue, needs a writer and a recipient and a reason for writing the letter
- **Poem:** probably the most difficult, each word has to be meaningful. Do not recommend choosing this if there is a minimum word count that is substantial.
- **Diary entry:** a popular genre, one of the easier ones, can just be a stream of consciousness
- **Play/film script:** one of the harder ones, lots of dialogue, don't forget stage directions, lighting, etc.
- **Interview:** again, a tricky one. Consider whether you want it to be Q&A style or a conversation accounting for setting, mood, etc

- **Podcast Transcript:** easier than play/film transcript, usually do not include stage directions, only dialogue and speakers. Lots of flexibility as it can follow the style of an 'unstructured conversation'
- **Blog post/opinion piece:** relatively informal and easy to implement, must have a significant amount of information on topic, can include personal opinion, can use 1st person (but may use 3rd person, too), must follow a logical flow of information and arguments
- **Monologue:** a series of thoughts an individual makes to themselves, may include memories, lots of creative flexibility, however it may be easy to experience 'writer's block' or end up with a 'purposeless/boring' piece
- **Article:** more formal and complex than a blog post/opinion piece, should not include bias or personal opinion, evidence and expert-opinion based, requires even more information on a topic, and arguments must be structured carefully

Decisions you must make prior to crafting a text:



YOU
BECOME
AN
AUTHOR!

What do you need to know about this text type?

- Least structure, the easiest and most common choice made by students, needs a few characters and dialogue, requires some plot development, lots of flexibility here
- ***There are some significant advantages to writing in short story form:***
 - Creative flexibility and no set structure
 - Lots of text options available to inspire your short story (i.e. Mentor Texts)
 - Makes it easy to incorporate your 'key theme'
 - Can include many language devices and techniques if you wish to implement these – e.g. symbolism, metaphors, allegory, etc
 - Combines dialogue, thoughts, descriptions and plot development
 - Very easy to fulfil the word count!!

What do you need to know about this text type?

- Common genre features:
 - A **single plot from one POV** rather than multiple perspectives/plots
 - An **exposition** (description) at the very beginning – e.g. introduction to the character's life, describing the setting they are in and their life circumstances and expectations
 - **Rising action** throughout the short story, until
 - A **climax** (peak moment of conflict/action) occurs
 - Followed by a **resolution** at the end – may be positive or negative (i.e. tragedy)

What do you need to know about this text type?

- Short stories are centred around:
 - A **theme** – an overarching idea the short story is focused on. This is where you must incorporate the required theme selected by your teacher. The plot should centre around this theme – often times it is presented as the challenge or struggle the main character is trying to overcome.
 - **Conflict** – negative events or obstacles the main character has to overcome, e.g. relationships, life events, marginalisation, etc. The climax and rising tension should be focused around this conflict.
 - **Description-focused** – well-developed characterisation (especially for the main character) and descriptions of feelings and settings.
 - **Descriptions and dialogue** drive plot development.

What do you need to know about this text type?

- **Characterisation** – particularly that of the main character – is **CRUCIAL!!**
- You should reveal a lot of information about the main character – their life, interests, concerns, relationships, views and values, physical appearance

Why?

- Use of the **first-person POV** means that readers need to understand the main character and where they are coming from
- The main character and their views and perspectives are what makes the text interesting to read
- You do not want to make it seem as though the story is being told from an **‘outsider’/‘commentator’ perspective** (unless you decided to write from a third-person POV)

Let's review the short story 'Call me Ishmael' by Shirley Jackson

“Yes,” she said. “It’s incredible.”

Abrupt start – makes it easier to begin the short story and spark readers’ interest

It was quite stupid of people, she thought, to make everything, even conversation, so interrelated and dependent that she could not say merely that *it* was incredible but must be referring to something preceding or obvious; nothing exists, she thought, unless it depends upon something previous; people are incapable of realizing anything that does not bear upon that interrelation. In this case, it was the number of warm days that was incredible (warm days being a factor in *anyone’s* understanding), instead of anything more important, and there seem to be so few important things, she thought desperately, besides the weather.

“I like it, though,” said her mother.

Exposition – lots of description provided about the main character and her views.

There. Her mother liked it. In the pattern which existed around and in and was a part of her mother, there was a place for liking the weather.

“Look,” said her mother. “She’s there again.”

Lots of **dialogue** – drives plot progression – e.g. introduces another character (the mother)

Thus, something outside the pattern was only a subject for comment, never as real as the weather, never as permanent. Only a subject for “Look. She’s there again.”

“I thought she had moved.”

“And a good thing, too,” said her mother. “No better than she should be. Decent people expected to live with a woman who ... with a woman like that. More than a person should be expected to put up with. I suggested to the landlord that he put her out.”

Again, it was not the concreteness of the act of forcing a woman out of a house that was important; it was the fact of mentioning it to the landlord.

“What a queer interpretation you put on things, Mother.”

Dialogue reveals underlying **theme/concern** – social exclusion of the ‘Woman.’ There is a **conflict** - difference in views & values between the mother and daughter – the mother supports the social exclusion, whereas the daughter pities the Woman.

Climax: Peak of the mother and daughter's argument/disagreement about the woman

"Queer?" said her mother. "Queer to refuse to live in the same house with that woman? And now she comes and stands on the corner. On the corner!"

The corner was important, more important than the woman; the woman derived her actuality from the place where she lived, her landlord, the people she lived with, the corner she stood on; there was no woman, there was a corner, and a corner was no place for a woman to stand, any more than a decent house was any place for her to live.

Description – main character is responding to events, slowing plot progression. Ensures story is easy-to-follow

“She seems to be drunk....”

Nearing **resolution** –
conflict ends/subsides

“There,” said her mother, “don’t blame the poor creature; you don’t really know, and, anyway, she’s to be forgiven.”

The woman, then, existed to be forgiven, not blamed; not understood, forgiven.

“She’s probably tired,” said her mother. “But I can’t understand why she comes back here; the landlord says she lives so far away now.” She paused. “And not in the *nicest* part of town,” she added reflectively.

“I believe I’ll speak to her.”

“We should,” said her mother, making the decision, by the use of the “should,” one of nothing; thus, the woman lost the momentary personality and became again the object of a verb.

Resolution and **future action** to be taken
(though there are hints that the women
may not help The Woman after all)

- **Themes:** what is your piece about? What ideas are most prominent? What are you depicting/presenting/showcasing?
- This must centre around your allocated '*overarching idea*'/*Framework*
- You may incorporate other themes if you wish, but ensure that your Framework is the most prominent in your creative piece

- **V&V:** what is the broad message or meaning of your piece? What are you endorsing/critiquing/suggesting/implying?
- **Questions to ask:**
 - What was the moral of the story in my set text?
 - Ultimately, what was I trying to say at the end about [view/value]?
 - What do I want people to take away from my story?
 - Ensure that your chosen views and values also relate to your theme

This CAN be your ‘moral of the story’ – ensure that you make it clear to the reader

- **Structural devices:** What are the important language features and devices in your piece? What are the features of your chosen genre that you have incorporated?
* bulk of the marks are here!
- Avoid clichés at all costs e.g. *“his face turned as white as snow”*
 - This can make your writing seem unprofessional and poorly-structured
- Don’t copy specific symbols or structural devices from your texts, (or even characters and plot points), **but use them to create your own meaning – avoid plagiarism!**

Tone, voice, plot, pacing, metaphors, foreshadowing, dramatic irony, imagery, tension, suspense, mood, relationship dynamics, emotions, reader expectations, linearity, word choice, allusions, etc.

1. Write scenes as if they happen in real time (unless your genre requires use of past tense – e.g. diary entry):

We are speaking of the media, when we notice the folds of his serviette crane unravelling. His calloused fingers return to the serviette, and he continues, “it is undeniable the ability that our gatekeepers of power have in embellishing or distorting our reality as a means of legitimising public agendas.” His hands grow increasingly urgent as they insistently press into the creases of the serviette. “Representations of Islam, of Indigenous Australians, of people seeking asylum on Manus, Nauru – they all exemplify our leaders creating stories to maintain control.”

2. Use description and dialogue that attacks the five senses – utilise emotive language to assist you:

“Sorry I’m late,” he yells over the intense ambient noise of conversation and snippets of discordant soprano sax.

Show, don't tell

3. Avoid explicitly telling readers your characters' emotions:

The nervous flickering of his eyes, the erratic shaking of his left foot, the quivering of his lips as I tell him of my impression of his revival, all the subconscious tendencies that no amount of theatrical training could conceal, lead me towards the truth of his precarious situation.

DIALOGUE

- New speaker: new paragraph & indents
- Comma before the “ ”
- **Conversations:** Limit continuous dialogue to no more than **three** lines per speaker (as it can be unrealistic for one person to be talking AT someone rather than WITH them)
- **SHOW** DON'T TELL!

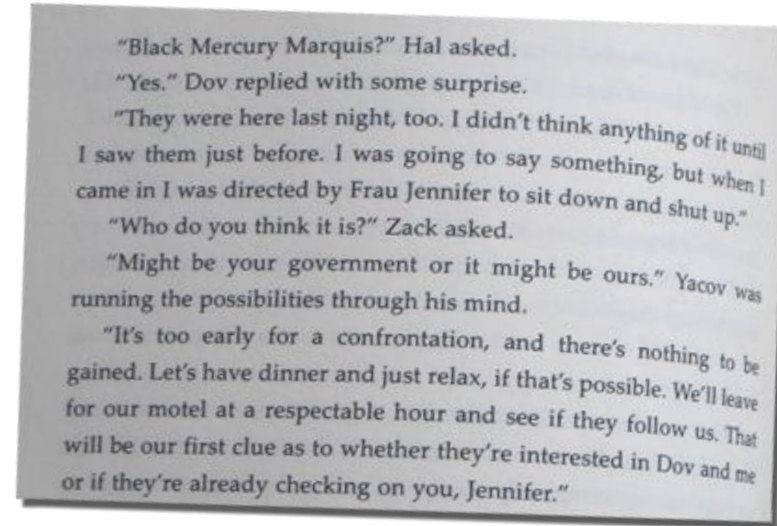
e.g. Instead of writing:

“What do you mean?” she said nervously.

“What do you mean?” she nervously stuttered.

Write:

“W-w-what do you mean?”



Vary your sentence lengths

“In the loveliest town of all, where the houses were white and high and the elms trees were green and higher than the houses, where the front yards were wide and pleasant and the back yards were bushy and worth finding out about, where the streets sloped down to the stream and the stream flowed quietly under the bridge, where the lawns ended in orchards and the orchards ended in fields and the fields ended in pastures and the pastures climbed the hill and disappeared over the top toward the wonderful wide sky, in this loveliest of all towns Stuart stopped to get a drink of sarsaparilla.”

- Stuart Little (E.B. White)

relaxed

romantic

nostalgic

slow

Vary your sentence lengths

Stop. Turn around. You walk forward two steps. There is a light. You can't see. You hear a yell. It's shrill. Feminine. You turn, hoping to see who. Darkness. That's all you see. You don't know what's going on. Your heart thrums. Thump. Thump. Thump. You blindly reach out. All you grasp is air. What's going on?

action-packed dramatic

fast paced

tension

POINT OF VIEW

- **First** person or **third** person (i.e. ‘I’ or ‘we’ vs. ‘they’)

FIRST PERSON

<i>Advantages</i>	<i>Limitations</i>
Enhanced reader empathy/engagement	Danger of having too many self-reflections
Can provide insight into motivations/logic	Reader can only experience world through character’s eyes
More freedom to “tell”	Danger would be in “telling” too much at the expense of not “showing” enough

POINT OF VIEW

- **First** person or **third** person (i.e. ‘I’ vs. ‘he/she’)

THIRD PERSON

<i>Advantages</i>	<i>Limitations</i>
More freedom to float between characters/ in and out of characters’ POV	Limited reader engagement and empathy for characters
More room for “showing”	Telling isn’t as justifiable in third person
Explore more big picture ideas	

TIME

- Careful manipulation of time makes your story more interesting
- Mix up the chronology
- Pacing and dynamics
- **Freeze time:** give backstory/background information, reminiscing about past memory
- **Look ahead:** planting signposts to future events, foreshadowing
- **Fast-paced or slow-paced:** best to incorporate a mix of the two
 - **Slow-paced:** suspenseful, detailed development of events
 - **Fast-paced:** shock/surprise the reader

BOOKENDS

- **Start and end:** with the same idea/sentiment/word/phrase/quote/symbol/metaphor/sensation/sound/colour/motif/realisation/thought etc.
- Tell two halves of a story/analogy/metaphor etc.
- Use the same/similar/contrasting words
- Easy technique to incorporate, but must be well thought-out!
- *E.g. ‘She looked deep into his eyes and wondered how they’d ever ended up together in the first place’ ... ‘She looked deep into his eyes and wondered how she’d ever been without him.’*

- Consider and develop: character profiles, views and values, language and devices, deeper meanings, incorporating the Framework
- Be familiar with the features of your chosen text type
- Including your own structural features, e.g., metaphors and symbols
- Have a meaningful moral of the story, closely related to your Framework

Incredibly important to discuss in essays! Don't just rely on quotes, characters and events, remember:

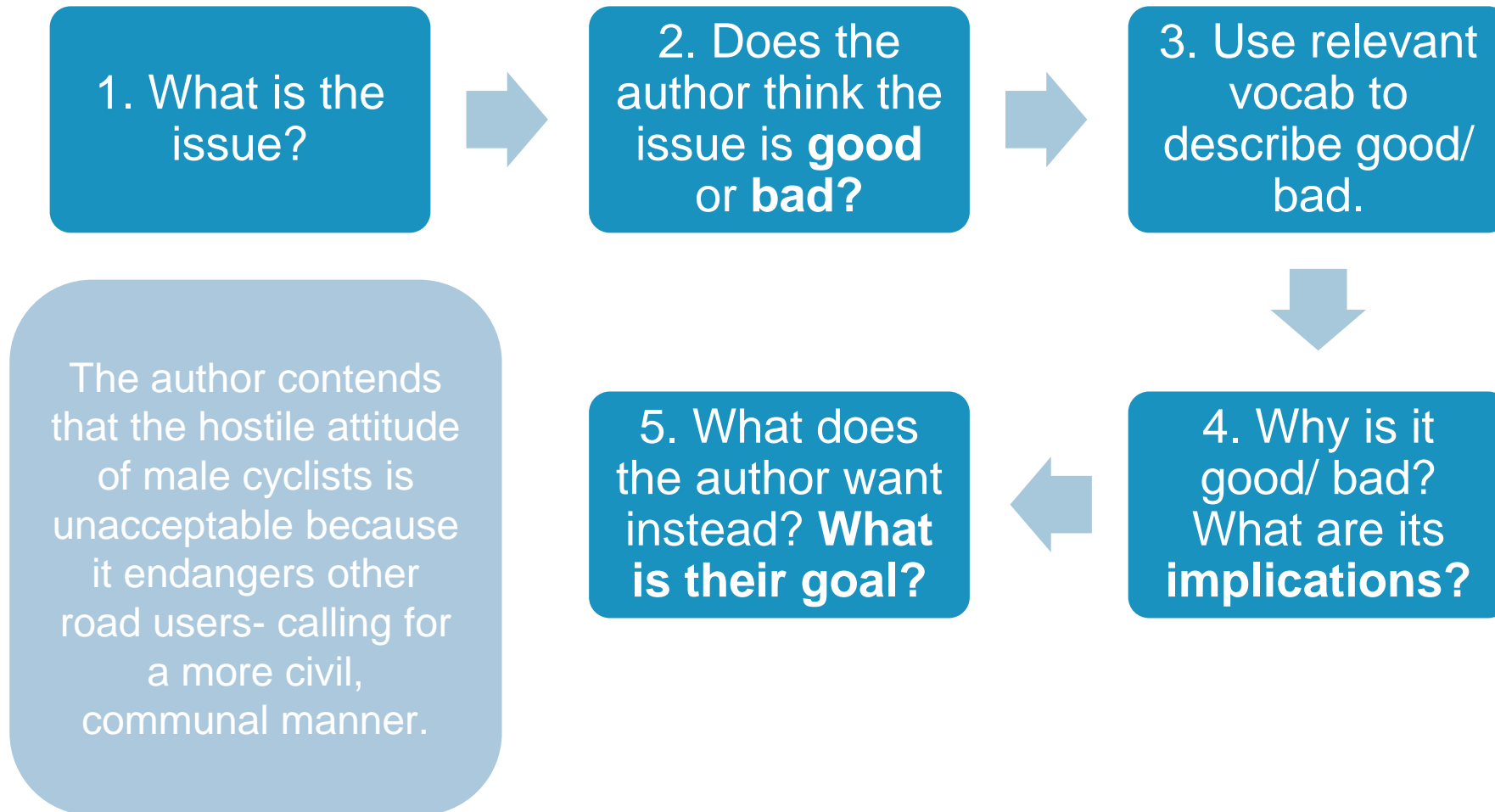
GENRE ITSELF
COSTUME
SETTING
PERSONIFICATION
ARCHETYPES
SYMBOLS
SENTENCE
IMAGERY
FLOW
LANGUAGE
ALLUSIONS
ALLITERATION
METAPHORS



ANALYSING ARGUMENT

Criteria for Section C

- Understanding of the argument(s) presented and point(s) of view expressed
- Analysis of ways in which language and visual features are used to present an argument and to persuade
- Control and effectiveness of language use, as appropriate to the task



- Contentions need to include a bit of information, so it can be helpful to develop a formula.
- In general, a good contention identifies:
 1. The Issue
 2. How the writer approaches their argument (tone)
 3. Whether the writer sees the issue as good/bad
 4. The justification for the writer's view
 5. The solution proposed
- Which results in:
- The author **tone word** [ly] contends that [the issue] is [word for good/bad] because [justification] and therefore [solution].

INTRO:

- CCTAP (Context, Contention, Tone, Audience, purpose)

BP:

- Idea based AND DON'T FORGET AUTHORIAL INTENT AND READER
- I.e. *It is Day's very suggestion of "The Power of INk" that she urges readers pf Street Beat to observe the significance of tattoos, namely for their symbols of pain and suffering.*
- Final sentence link back to ULTIMATE authorial intent/effect on the reader.

- Links to image MUST BE in a bigger paragraph. NEVER discuss the image in it's own paragraph.
- It should look like this:
 - - Topic sentence/argument
 - - Evidence from the text and explanation of quote - WHY analysis of textual evidence
 - - Connection of evidence with image
 - - What, How, Why for the image in relation to argument
 - - Connection to argument/ULTIMATE intended effect

Upper-range

The author's imperative language as evidenced by his repeated use of the words "must" and "need" create a sense of urgency surrounding the public response to gang violence. This encourages readers to support his call for "decisive action" in the form of stricter penalties for those involved in violent acts. The author seeks to depict gang members as "brawling, marauding mobs," engendering readers' disgust and contempt. In this sense, O'Malley seeks to elicit feelings of antipathy towards gang members so that the audience are more inclined to support harsher punitive measures.

Look for the specific LINK between the written and visual material

Find a ‘gateway’ = directly quoting from the text

1. Describe what the visual is **literally depicting**
2. Consider the **symbolic meaning** of the visual
3. Discuss how it adds to/detracts from the writer’s argument

What to analyse in a visual?

- Symbolism
- Size/ scale
- Juxtaposition
- Facial expressions
- Speech
- Labels
- Caricature
- Background foreground
- Links between visual and written text



- Read/watch ***all*** of your texts!
- Look into supplementary materials as well
 - Study guides
 - Online resources
 - Anything your school provides
- Start with T.R. before attempting C.T.
- L.A. is an easier (more formulaic) one for most students

As you read your texts,

Think: everything you read/watch has been deliberately constructed by the author to serve a particular cause.

Basically, question the necessity of everything.

Why?

1. Prevents summary
2. Significantly ***differentiates you from the rest of the state***
- really important for doing well in Y11&12

What to look for?

- Important moments of plot
- Vocab you don't understand
- **Unique** evidence for characters and character development
- Connecting writing to **views and values** of author e.g. "humorous description of character A..."
- **Literary devices**

Organise your annotations/ quotes by themes/ ideas/ characters to stay on top of them

- Don't write essays aimlessly
 - Every essay/paragraph you write should have a purpose
 - ALWAYS plan before you write
 - Test out new ideas leading up to your SACS
 - Choose deliberately easy/difficult prompts to test different skills
- Try not to get stuck in habitual activities
- Pinpoint specific weaknesses and TARGET IMPROVEMENT
 - 'I can't write good Topic Sentences'
 - 'I don't know how to explain evidence in my body paragraphs'
 - 'I don't know how to integrate quotes'
 - 'I can't write a good contention'
 - 'I can't write an essay in an hour'

- Read an analysis of the text
- Read past essays
- Write detailed essay plans
- Work on analysis of quotes
- Practice writing topic sentences
- Write an intro
- Write a body paragraph
- Write your own essay questions
- Mark your own work
- Mark other people's work
- Chat with your teacher or other students about the t
- Re-write an essay that you have written



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ATARNotes

Thanks for watching!

Good luck with your studies! :)